

# *The* AUTHOR & JOURNALIST

**"A BUNCH OF THE BOYS  
WERE WHOOPING  
IT UP"**

By SEWELL PEASLEE WRIGHT

**THE SYNDICATE  
SITUATION**

By ED BODIN

**OPERATING YOUR OWN  
SYNDICATE**

By FRANK A. WHITE

▼  
Annual

**HANDY MARKET LIST  
OF SYNDICATES**

▼  
Literary Market Tips  
Prize Contests

**1932**

**MAY**

20¢

# THE AUTHOR & JOURNALIST . . .

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## CONTENTS

"A Bunch of the Boys Were Whooping It Up".....	3
.....By Sewell Peaslee Wright	
Who Won the War!.....	5
.....By Owen Atkinson	
The Syndicate Situation.....	6
.....By Ed Bodin	
Fiction Requirements of Leading Syndicate.....	7
Operating Your Own Syndicate.....	8
.....By Frank A. White	
Market Tip a la Mode.....	10
.....By Paul A. Richie	
Handy Market List of Syndicates.....	11
Literary Market Tips.....	14

A VOLUME of unusual interest to writers is *20 Best Stories in Ray Long's 20 Years as an Editor*, (\$3.00) just published by Ray Long & Richard R. Smith, Inc., the new firm which Mr. Long launched with his retirement as editor of *Cosmopolitan*.

To the writer, of course, the main interest of the book lies in Mr. Long's comments on the stories—his statement of why he accepted or, in a few cases, rejected them.

The rejection of Ernest Hemingway's story, "Fifty Grand," was just a plain editorial blunder, he avers. "I read the story. It left me cold . . . For the life of me, I couldn't see why my associate had got so excited about it. I rejected the story. . . . And then one night I picked up *The Atlantic Monthly*, and started to read 'Fifty Grand.' . . . It was—and is—I think, the best prize-fight story I ever read.

"Why did I turn it down; why did I fail to appreciate the story in manuscript? I don't know."

Rejection of Somerset Maugham's story, "The Book Bag," he explains differently. In Mr. Long's opinion it is "the story of stories . . . the story which I consider the best short-story which came to my hands during all the twenty years. And yet a story which I did not publish. . . . A story which no other magazine editor could have published. And why? Because it deals with incest."

The editor recommends this story for study to anyone who loves writing as writing. He dwells

lovingly upon the leisurely approach to the story, the way in which the author gets you into the atmosphere and mood before he begins to tell you what he has to say.

Perhaps our literary taste has been vitiated, but we cannot share his enthusiasm. The leisurely introduction seemed to us unnecessarily tiresome, the mood rather flat, and the characters vague and unconvincing in their tragic carryings-on. The fact that it is a "frame" story, a story within a story, does not help. It is the yarn that every young writer inevitably attempts—the story (and it is always a "frame" story, at that) of tragedy which ensues when brother and sister fall in love with each other. Of course, the fact that Somerset Maugham failed to get this inevitable theme out of his system, like the measles, when he was young, enabled him to do a better job of it when he burst out with the eruption in the ripeness of his developed talent.

Numerous interesting sidelights are given on an editor's career and his relations with favored writers.

"I read an average of 250,000 words of manuscript a week," writes Mr. Long. ". . . That's a lot of reading. And, of course, I did much more than that. I tried my best to inspire writers to certain kinds of work, I talked with them and sometimes pleaded with them. I traveled thousands of miles, both in this country and in Europe, seeking and—I hope—inspiring those whom I judged to be the writers who could make of our magazines the sort of magazines I hoped they would be. . . . I have read a million words of manuscript between Thursday evening and Monday morning."

He decries the system of an editorial board, and points to failures resulting from the attempt to run a magazine with such a group of editors passing on material. It is the personality of a single editor that makes a magazine successful. Board editing results only in mediocrity.

In his introduction to "Another Lady Bountiful," by Zona Gale, Mr. Long claims credit for having started, in *Cosmopolitan*, the vogue for the "short short." He also claims—and no doubt justly—to have discovered that Ring Lardner was a great serious writer and not merely a humorist. Several of the authors included in the volume are modestly presented as Mr. Long's "discoveries"—Royal Brown, Jack Boyle, Frank R. Adams, Albert Payson Terhune (as a writer of dog stories), and Sir Philip Gibbs.

It is the game of making discoveries in a pile of manuscripts that gives zest to the career of an editor, the veteran magazine pilot declares. "If an editor ever loses that spirit, if the reading ever becomes a bore or a task, he's gone."

A RECENT POLL designed to ascertain the types of motion picture in national favor was conducted by the Will Hays headquarters, the Association of Motion Picture Producers and Distributors. It revealed, according to press releases, that slapstick comedy heads the list of preferences. Second in favor were mystery plays.

# "A Bunch Of The Boys Were Whooping It Up"

. . By SEWELL PEASLEE WRIGHT



Sewell Peaslee Wright

THE response I received to "Iris In and Iris Out," my first contribution to this journal, leads me to believe that others of the craft are interested in that problem of "getting started."

Almost every writer will tell you, boastfully, that he has "more plots than he knows what to do

with." I've said that myself, and always with the uneasy, sneaking suspicion that if anybody should say, "Tell me four or five of them," I'd have to renig.

Most of the time, it is true, I have several general ideas in my head, but how to shape them into stories is something else again. These ideas almost invariably turn out to be good salable stories, but they take a long time to jell. I am presuming that my own experience, if not typical, at least is common enough to make my findings of reasonably general interest.

The iris-in-and-iris-out idea is a mighty fine self-starter, if, and ONLY if, it is used deliberately and consciously. If you have a story in mind, it is useful only as a logical and sound device for raising the curtain.

Like all mental spark-plugs, however, this device probably will not work out for all writers, so I'm passing along another suggestion for the benefit of those who can use it.

All that any real fictioneer needs to start the wheels whirring is an idea; a situation, a scene, an interesting character, a problem. Any one of these, or any of them in combination. When I'm hard up for the neces-

sary mental impetus, I turn for assistance to some of the poets who have written stuff which is vivid enough to remain in my mind.

I do not go to collections of poems, for there I'd have to wade through a great mass of material which would not appeal. I pick up something like the line which forms the title of this little article, taken from Service's "The Shooting of Dan McGrew." And before going any further, let me say that all quotations herein are taken from memory, and my memory is tricky. The idea is the important thing, and my quotations are close enough to do the work.

"A bunch of the boys were whooping it up, in the Malemute Saloon, and the kid who handled the music box was hitting a jag-time tune . . . when out of the night, which was forty below, and into the din and the glare, there staggered a miner, straight from the creeks, hog-dirty and loaded for bear."

**T**HERE'S a picture for you. See it? See the inherent drama in the contrast between the boys whooping it up in care-free abandon, and the grim, dirty stranger from the creeks?

Of course, you're not going to use the scene Service used. We all know it too well. But let's change it a little, to suit our own needs.

A Western? Well, the Malemute Saloon becomes the Last Chance Bar, in Liquidating Gulch, up in the Panhandle country. And the stranger has the alkali dust of a long hard ride on his Stetson. Is that a sheriff's star on his vest . . . or are those ivory-handled Colts, slung low and set for a cross-body draw, the famous weapons of Whitey McGuire, wanted in half of Texas's big counties? That's up to you—but we've the start of a story, haven't we?

You don't write Westerns? Crook stuff, then? The Malemute Saloon obligingly be-

comes Shadyside, the notorious road-house, and Clippy Tonetti's killers are holding a little celebration in honor of a notable bumping-off. And then, out of the night, comes—who? The man they thought was dead, perhaps. A game copper . . . Clippy himself, with startling news . . . a wide-eyed society dame who has run out of gas, unaware, until that instant, of the nature of this joint. See any possibilities?

Even if you write Northerns (as I do!) you're not shut out. The saloon becomes an H. B. post; the celebration is the Christmas pow-wow. The man who enters in the midst of the festivities is a Redcoat . . . or a fugitive from justice, with a Redcoat on his trail. Perhaps the free trader from up on Three Birch lake, drunk and in a killing frenzy because the new H. B. post has taken away his business. I know the Malemute Saloon makes a good H. B. post, because I've tried it!

And now you tell me you don't do action stuff at all. It's straight society stuff for you, eh? Well, we'll simply have to tone down the Malemute Saloon a great deal. We'll make it a popular society speak-easy, or a night club. Even a private home, with a gay party in progress. And in walks the inevitable dramatic individual; an outraged husband, a discarded lover, a girl of the streets, a policeman . . . just anybody at all.

**B**EFORE we desert the opening lines of Service's most widely-quoted work, let's glance at one more scene:

"Back of the bar, in a solo game, sat Dangerous Dan McGrew, and watching him was his light-o'-love, the lady known as Lou."

There's a picture for you. Note, in passing, that McGrew becomes a character the instant he is introduced, because he is tagged as "Dangerous Dan." Note, too, how much we know about the lady, from the moment of introduction, because of Service's light sketch of her. Let any vital character, against any interesting background, play any game you wish, while watching him is . . . any interesting woman.

Perhaps a young man, with hands and face scarred by war, plays chess with a younger, strikingly handsome man, while watching them is the beautiful widow they both love. Consider that picture a moment; does it not hold a story?

No? Then let's slip down to South America, where a young American engineer plays solitaire with filthy, sticky cards, by the light of a candle stuck in the mouth of a black bottle, a tall, lukewarm drink at his right hand, and the picture of a girl on the

table before him. An American girl, pretty and smiling—at which a dusky *senorita* scowls with brooding eyes. Could you do anything with that?

Perhaps it's a far cry from "The Shooting of Dan McGrew" to "The Wreck of the Hesperus," but the latter is well known, and we can use it.

"It was the schooner *Hesperus* that sailed the wintry seas, and the skipper had taken his little daughter to bear him company." I fancy we all are familiar with those lines.

Instead of the *Hesperus* and the wintry seas, let's think about an exploring expedition, penetrating into the wilds of Africa . . . or Yucatan. "And the skipper had taken—" not his *too* little daughter, unless you're interested in juvenile fiction, in which case the idea works out just as perfectly!—but a charming young lady with whom any man might well fall in love.

And with that set-up, you could have anything happen. Fill in to suit yourself, and sell it.

If you don't know Africa or Yucatan, perhaps it's a canoe in northern Canada, with a sport and his daughter, hunting moose. Or if even that doesn't appeal, drop down a few lines and look for another opening:

"Last night the moon had a golden ring, and tonight no moon we see," (said the mate, doubtfully). "But the skipper blew a whiff from his pipe, and a scornful laugh laughed he."

If you like sea stories, just put that scene in the Caribbees with a bad reef or a mysterious island to leeward, and see what happens. A reader would be interested in knowing, particularly if the skipper is a disreputable sort of person, and the mate a two-fisted hero with a definite object in life.

**P**ASSING on to still further and still greener fields, for the sake of the high-brows, let's consider our old reliable friend, Mr. Shakespeare.

Personally, I like to do weird stories; you know, the kind you think about when you recall the lines from Hamlet, "But that I am forbid to tell the secrets of my prison house, I could a tale unfold whose lightest word would harrow up thy soul, freeze thy young blood, make thy two eyes, like stars, start from their spheres, and each particular hair of thy knotted and combined locks to separate and stand upon end, like quills upon the fretful porcupine." As a matter of fact, I've sold a goodly number of yarns which started right there.

Think, for a moment, of the thousands of



backgrounds against which you could lay the scenes brought up by the following lines, and of the many thousands of stories which could (and will!) grow from the trains of thought so started: "Good friends, sweet friends, let me not stir you up to such a sudden flood of mutiny!" . . . "—but as he was ambitious, I slew him!" . . . "And thou also, Brutus?" (The most dramatic four-word sentence ever written, to me; but three words in the Latin: "*Et tu, Brute?*") . . . "The Ides of March have come. Aye! But not gone!" . . . All taken from but one of the master's plays.

This plan of plotting will work, and work well, for any writer who can work from situation and character. For those who can

work only from plot, it will be useless, for it supplies, not a plot, but the material from which a plot may be made.

Let me repeat that my quotations are "run of memory," and that I don't want to be called on the carpet for whatever errors there are in them. It happens that I have not a Bartlett or a Benham handy, and the quotations as I have given them are as good, for our purpose, as the correct versions.

Use, in trying this plan, those quotations which have stuck in your mind. These are the ones which have appealed to you, and are most likely to be the ones from which you will do the best work, for that very reason.

And—need I add it?—good luck!

## WHO WON THE WAR!

. . . By OWEN ATKINSON

SINCE the Big Argument in Europe which ended in 1918, the question has been: "Who won the war?" The answer is easy. The Hero won the war. The Hero always wins the war. In war fiction he does, anyway. The readers wouldn't stand for it if he didn't. Some day I should like to read a war yarn in which the Hero loses the war. Some day I may write one—just for my own satisfaction. It will never be published.

As one who has perpetrated and published some two million words of war fiction, I ought to know who won the war. Leaving out war diaries—which are usually dull reading and ought to be left out, there are just so many ways in which our Hero can win. This is how he does it. Here are the pat plots which have been written and rewritten and are, like vaudeville jokes, still as good as ever:

1. The dumbell who, by accident—wins the war.
2. The runner who fights his way through the Valley of Death to carry the message to the Colonel which—wins the war.
3. The bullying sergeant who beats up the smaller Hero to make him fight and—win the war.
4. The private who poses as an officer and—wins the war.
5. The officer who poses as a private and—wins the war.
6. The sergeant, who was a cop, recognizes some crooks who are after him, drives them into battle and—wins the war.
7. The feud carried into the army and up to the Front where the feudists become friends and—win the war.
8. Enmity between men, squads, companies, regiments which causes them to fight and—win the war.

9. The Hero who disobeys orders, expects to be punished but—wins the war.
10. The prisoner of war who escapes with important papers which—win the war.
11. The Hero who pretends to commit a crime so as to be sent to the Front where he—wins the war.
12. The dogrobber, hated by all, who saves the Captain's life and so—wins the war.
13. The Hero, squad, company, battalion which gets lost, wanders into the German lines and thus—wins the war.
14. The German-American officer who is suspected of being a spy, but proves his loyalty in battle and—wins the war.
15. The German spy in American uniform who is caught by the Hero who then—wins the war.

And if you want to write a funny war story there are the two roughneck heroes who get drunk, wander up to the Front and—win the war.

Well, if anybody knows any other ways to win the war I wish they'd tell me. An editor has just written asking for a war story—"something new and original," and I'm hard-pressed to know what to write for him.

### BOOKS RECEIVED

LITTLE ALECK, by E. Ramsey Richardson, The Bobbs Merrill Company, \$3.50.

This is an intimate biography of Alexander H. Stephens, the fighting vice-president of the Confederacy. Its author is a frequent contributor of essays to the magazines. AUTHOR & JOURNALIST readers will recall her very helpful article on "The Social Essay," which appeared in the November, 1931, issue. Becoming fascinated by the complex personality of "Little Alec," she delved into records, consulted the Stephens family and many others, and produced a book which is not only of vital historical significance, but which has all the interest and thrill of a period novel.

# THE SYNDICATE SITUATION

... By ED BODIN



Ed Bodin

DON'T let the first syllable of the word *syndicate* discourage you. It surely has been a *sin* the way syndicates have been rejecting good features for the past few months. But if one is willing to work like *sin*, there still is the opportunity to build up a nice income on an original and timely feature.

Don't consider syndicates as you would the magazine markets. Selling to the editor of a magazine is like selling a commodity to a customer—if the editor wants it, he'll pay for it. But a syndicate editor is only a jobber—his position is different. He has to take your product and sell it to newspapers; and if he doesn't think he can make a go of it he won't handle your goods.

There are a few syndicates that purchase individual short-stories for story services which they have already established, but late reports show them overstocked.

But continuity features, series of stories, cartoons, and comics, are the usual line of syndicates. Assuming, therefore, that you have syndicate material, it is well to consider the syndicate markets at present. In the first place, unless you have established yourself and your work to some extent, and unless you have material that is exceptional and far above the average, don't let your optimism run away with you. A reliable syndicate editor told me on April 4th that less than one per cent of the material submitted to him showed any "sparkle of possibility."

We might as well look the situation squarely in the face and admit that syndicates are having a hard time to sell material to newspapers; but we must also admit that newspapers are still using syndicate material

and some of it is new stuff. So while there's life there's hope.

What is meant by establishing yourself? For an answer to this, let us consider the actual case of Mr. A. B., who today is writing syndicate material appearing in more than 150 newspapers.

Three years ago Mr. A. B. was unknown to any syndicate or newspaper. True, he had been selling stories occasionally to various pulp magazines, but as a syndicate prospect he was a beginner. He found out that a syndicate must sell a feature to at least twelve newspapers before it starts to pay. He also knew that syndicates pay 50 per cent of the net proceeds to the author. (Of course big names like Calvin Coolidge and Will Rogers get higher rates.) But he had a weekly feature for the women's page which he could continue indefinitely in episodes of 300 words, and which he was sure would become popular if given the opportunity. So he sent a series of 13 episodes to every reliable syndicate. But not a sale. One editor told him that while his feature was exceptional of its kind, well written and clever—he hadn't established himself well enough to make a syndicate sit up and take notice.

Did he give up? No. He saw his local newspaper editor, offered the feature for six months free of charge with the understanding that, if it became popular, the newspaper would pay him \$1 a week. In about three months the editor was sold on it.

Then Mr. A. B. sat down and listed names of relatives and friends in various towns throughout the United States; and using clippings from his local paper and copies of letters from readers, he was able, through his relatives and friends, to get the feature into twenty other newspapers on the same six months free-trial basis.

AT the end of the year he had 15 newspapers paying for the feature. Then Mr. A. B., on one fine sunny afternoon, walked in to see his favorite syndicate editor in New

York City—and commanded attention, for he had established himself. It didn't take the syndicate long to build the feature from 15 to 150—and it is still growing in spite of the depression, because it is young and new. And no further sales effort on the part of A. B. is necessary.

"But," you might ask, "why can't a syndicate editor realize a good feature when he sees it—and take a chance?"

No one but the syndicate editors themselves can answer that; they know what they're up against in trying to sell something that hasn't been established to some extent. I don't believe I am betraying a confidence when I quote Mr. Dietz of the New York *Herald-Tribune* Syndicate, who said a few days ago: "I just had to turn down one of the finest features I have seen come in for two years; but with many papers not using their already contracted stuff, I know they won't consider buying new and untried stuff, no matter how good it might look as a guess."

So if you have been getting rejections from syndicates, don't think that your material is no good. Conditions *are* bad at present; but newspapers will open up soon, and no one knows just when a syndicate will begin to look around for new blood. Meanwhile, see if you can't interest a local newspaper or newspapers in towns where you have relatives or friends. A few clippings

and letters of praise might work wonders. And surely, if you can't find at least one newspaper editor to like your stuff, how can you expect a syndicate to interest hundreds?

I have tried not to paint the picture with too much optimism; for frankly, if you heard some of the remarks made by syndicate editors recently, you might want to wipe every syndicate off your list. Still, I am not discouraged even though during the past three months in contacting syndicates personally, I have received such statements as these:

"We are getting cancellations of old-line features frequently."

"Many newspapers are throwing away material that they have paid for, just to save white paper."

"Even Will Rogers has been getting cancellations."

"We are not interested in new stuff—but how to hold the old."

"Even Calvin Coolidge can't get the sale that would pay him to resume his column."

"A lot of features that newspapers are now using are practically gratis."

"See me in about six months or a year."

But if Mr. A. B. had let things lick him, he wouldn't be sitting on top of the syndicate world today. So once again, "where there's life—there's hope." Most of the syndicates are still alive, and so are the newspapers.

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## FICTION REQUIREMENTS OF ONE LEADING SYNDICATE

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THE Associated Press, 383 Madison Avenue, New York, sends the following information for serial authors: "The Associated Press Feature Service considers, for use in its newspaper feature budget, novels of romance and adventure with American backgrounds and clean, fast-moving action. Mystery and detective stories are considered, but this type is used rarely because of slight demand.

The fundamental requirement of a newspaper serial is that it hold reader interest from day to day. This necessitates sufficient action, logically developed, in each installment to make substantial progress in telling your story.

Stories of 37 to 49 chapters are used, in lengths approximately as follows:

First chapter—2000 words.

Next five or six chapters—1200 words each.

One-third of remainder—1200 words each.

Balance of chapters—1800 words each.

(After sixth or seventh chapters, the longer

and shorter installments should be distributed approximately evenly.)

Setting of stories must be familiar to average American newspaper readers. Names of characters, likewise, should be familiar, easy to remember and not unusual.

Titles are important and should be chosen with care. Those composed of one to three short words usually are more successful than longer titles.

Stories meeting requirements other than those of chapter length and division will be considered, but the structure of the story must be such that it can be divided into chapters by the editors.

Manuscripts should be accompanied by sufficient return postage or instructions to return by express, charges collect. No responsibility is assumed for manuscripts submitted, but adequate caution is exercised against loss.

Reports usually are made within two or three weeks, but more time is required occasionally. Newspaper rights are purchased outright and payment, depending on merit, is made in full immediately on acceptance.

# OPERATING YOUR OWN SYNDICATE

... By FRANK A. WHITE



Frank A. White

ALTHOUGH syndicating one's own material is a field for the specialist, my experience within the past two years indicates that it can be made to pay. I view syndicating from two angles. First, from observation gained in more than fifteen years of newspaper work on the editorial side. Sec-

ond, from having for two years made a small acceptable weekly revenue from my own syndicate.

Until two years ago I was frankly skeptical of the possibility of a free-lance writer successfully syndicating his own material. I had seen such an abundance of good material pouring into the average newspaper office, at such a small price, that I felt no writer without a sales force back of him could well compete. But again it is demonstrated that the writer does not know what he can do until he gives it a fair trial. My experience in syndicating has been pleasant and profitable.

The writer who contemplates syndicating his own material should know the A, B, C's of the mechanics involved. There must be a list of prospects to which the material may be sold. In practically every newspaper office may be found Ayres' Newspaper Directory. This voluminous book, subdivided conveniently by states, lists each daily and weekly newspaper in the United States and Canada, as well as house organs, magazines, and other information. It tells, among other things, whether the newspaper is daily, weekly, evening, or morning, day of week published, and its politics. There is also widely distributed among newspaper offices the *Editor & Publisher Year Book*,

containing a complete list of daily newspapers. Both of these books may be too costly for the average writer to buy, but still they may be borrowed and the mailing list derived from them.

A great deal of money can be expended on a prospect list, much of it needlessly. I would suggest that no query be sent to papers lower in the list than county seat weeklies. A good method is to test your material on a block of newspapers selected from various possible fields, to see whether it has pull. If the returns are good, then a broadside may be issued to a larger group. Metropolitan newspaper and outstate papers taking wire services get a vast amount of supplementary material and are visited regularly by salesmen for the large syndicates. My experience indicates that the small county seat weekly newspaper and the small daily that does not take a wire service, with the various supplementary syndicate services, is the most fertile field for the free-lance writer. Circulation figures, given in the above-mentioned newspaper annual lists, indicate fairly well the size of the paper.

THE syndicate feature should progress farther than the idea stage before an effort is made to sell it. The writer should have a finished product to offer, in the exact form that it will appear in the paper. I have found that it is advisable, with your query to the editor, to attach definite samples of what you have to offer. Sometimes it is possible to take your material to the editor in your home town, sell him on the idea, and get him to run it. Usually an arrangement can be made under which he will have sufficient proofs pulled after it is set in type for you to use in making inquiry of other prospects. The samples of the material and your letter may be multigraphed, if not printed. A coupon or order blank allowing space for the name of editor ordering, name of paper, town, day of week published if a weekly, and such information, should be inclosed. The easier it becomes for the editor to order, the better.



This brings one down to materials suitable for syndication. The free-lance writer in this field, as other fields of writing, must aim at a definite class of readers. His block may be the readers of the financial page, of travel columns, of the woman's page, of the juvenile section, the automobile section, the editorial page, or just the general reader. Copy to be syndicated must be of such a nature that it can run in continuous installments, daily if for dailies, or weekly for weeklies, over a period of a year or more, otherwise it would not be worth the trouble to sell it. The writer must have material of state interest, if the enterprise is confined to the state, or of national interest if it is used nationally. A good question to ask is: "If I lived three hundred miles from here and found this in a newspaper, would it interest me?" An idea for syndication must stack up against the ideas and material submitted by many others and therefore must unquestionably be good. It must go further than that. It must be essential to getting out an interesting newspaper. It must be an idea that has not been ridden to death by other writers. It must be something that the editor cannot easily prepare himself or get from other sources. The newspapers themselves afford the best instruction as to what is used, so far as physical requirements are concerned.

Among my writer friends I have found some who are afraid to offer their ideas for fear that another may steal them. It is my experience that the free-lance need harbor no such fear. First comes a battle to establish the feature; then, when there is indication that it has taken in public favor there is time to copyright it. When this time comes, it can be shown that there has been prior usage on the part of the free-lance. I have found it practical not only to test out the idea on small blocks of papers instead of spending a lot in postage, but also to present the idea personally to half a dozen or more editors, one by one, as I may get an opportunity to visit them. Their reaction often is invaluable. Usually they are prompt in giving hard-boiled opinions as to whether the field has been covered or whether the idea has sales possibilities.

There are two avenues toward syndication. The first is to get an established syndicate to take your idea, buying it outright, or more usually on a percentage-of-sales basis. If you can induce a regular syndicate to take over your feature, the full sales force of that organization is put back of it, and the burden of promotion is lifted from your shoulders. Editors of syndicates

usually will give your suggestions and samples prompt and courteous consideration, just as would the editor of a magazine. But they are difficult to please, having so many established features already on tap. The other avenue is an appeal from the decision of the syndicate editor. It is to make a sufficient number of copies of your idea to submit to editors direct by mail.

**REMUNERATION** in the field of syndication comes by way of a small profit from many papers. The individual price must of necessity be low. Metropolitan and small daily papers often buy the right to republish in serial form an entire book, perhaps a best seller, for only \$10 to \$20. The large syndicates with their high-powered sales forces, reaching metropolitan dailies, get from \$3 to \$75 a week for a good feature—occasionally more. But it takes a most exceptional feature to net much among the smaller fry, and then the field is narrowed as the price is raised. The price charged for a feature to small city or weekly newspapers, minus art, should range between 50 cents and \$1 a week, to make it popular. I have conducted two columns for Indiana newspapers for more than two years, and for each the price to weekly papers is \$1 a column of approximately 1000 words. For the two the price is \$1.50. Nevertheless, by multiplication of newspapers, this has been a paying venture.

Copy must be provided well in advance. Facilities for setting type in small newspaper offices are limited. The copy should be on the desk of a weekly newspaper at least by the Monday morning of the week of publication. The editor may be able to handle important copy or a new lead up to the night preceding publication, but such arrangements must be worked out with the editor. The sooner the copy can reach him—several weeks' supply at once, if it is of a nature that permits—the better he is pleased.

Seasoned state-capital writers told me when I began my little syndicate that small-town editors would use the copy and not pay for it. There may have been a day when small-town papers were slow about paying, but most of them today are run in a businesslike fashion and meet their bills within the current month. In two years I have lost less than \$50 in uncollected bills. I may recover part of this in job work, the printing of letterheads or other stationery. Part of the success in collection comes from being prompt and businesslike in billing the papers and writing follow-up letters when accounts become delinquent.

My syndicate efforts in Indiana grew out of covering a session of the state legislature for ten weeks for small-town papers which could not afford a correspondent in the state capital. I charged \$3 a week for this service, approximately 100 words a week, since it required some individual attention to the paper's need. A different lead was prepared for each town. By using thin carbon paper, flimsy copy paper, and making several copies on the first writing, I found that I could get a girl to type my weekly releases for \$3. From the legislative service I shifted to writing a column of politics for Indiana papers. This was a frank, uncensored, fair column, selling at \$1 a week. A good discussion of politics was something that the average paper which did not have a specialist writing politics could not easily get. To this was added a column of editorial matter which was received by editors of smaller papers who did not have the time or inclination to write their own editorials.

The free-lance writer, in order to syndicate his features, must be able to produce

a superior product. Quality is both recognized and appreciated by the editor who is covered up with a vast volume of work. While there are tears in the matter of free-lance syndication there are also smiles. O. O. McIntyre, whose "New York Day by Day" appears in the larger papers throughout the country, earned only \$8 from his efforts the first year. The average writer would have given up long before that. No established syndicate would accept his feature. He stuck with it, having faith in the idea. The second year he was earning about \$30 a week and gave up his other reportorial duties to devote his time to the column. When he had one hundred papers, an established syndicate, the same that handles it now, took it over. McIntyre lives some two months of the year in Paris, an equal time in California, and is reputed to receive over \$50,000 a year from this feature alone. The capable, observant writer who reaches the end of the rainbow in syndicate efforts may find a pot of gold there; of this I am convinced.

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## MARKET TIP A LA MODE

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. . . By PAUL A. RICHIE

*Editor, The Author & Journalist:*

In respect to the requirements of our new magazine, *Jerky Tales*, published at Sour Grape and Forty-second Street, I will state that we are looking for all kinds of short fiction that vitiate the English language and exploit the latest slang. The morons to whom we cater constitute a wide circle. Consequently our stories will not run to formula quite so much as those of magazines in more specialized fields.

Perhaps the best way to explain our needs is to tell you first what we do *not* want. We have no use for a story that opens in an unfamiliar way. It always puts the editor in a state of bafflement to know whether such a story is good or bad. We are strong for the type of yarn that opens with a bang, proceeds with a clatter, and ends with a glorious spatter of blood. If the author can finish with one of the better known surprise twists, he'll be up our street and smith. We want the original and the unusual. You will thus realize that a good way to click the floor with our staff is to get a copy of the magazine, read all the stories in it religiously (or profanely, as the case may be) then sit down and write one just like them.

At this point it may be appropriate to give a word of caution about heroines. The heroine should never be a brunet, always a blond, since we still believe that some of our readers are gentlemen. Whenever the plot permits it, the heroine

should use plenty of lipstick and smoke cigarettes. Not only do our advertisers offer the leading brands, but one of them can banish the tobacco habit in ten days.

Of course all manuscripts should be between four thousand and four thousand seventeen words in length. Seldom do we buy a story longer, because rarely can we use a longer story. At present we are examining carefully all manuscripts of that length which sound the taxi driver's note, although we might, occasionally, consider a story in which a bookkeeper figures, if it should appeal to us. But here a word of warning with reference to the former: if a mechanic assaults your taxi driver hero, he must not use a hammer. He ought to use a left-hand monkey wrench.

We do not recall that we have yet seen in fiction a painter following the carpenters. Perhaps some ingenious writer could take that for a theme, as we are looking for something new and fresh. And if the roof is flat, it might help the writer to get our own peculiar slant.

Manuscripts sent by mail should include return postage. We promise a rejection within two weeks. We prefer, however, that manuscripts be submitted in person. Every one of our staff, including the editor, has been a literary aspirant. For that reason we are always on the watch for unarrived authors. As each one arrives, he is met in the reception room by a well-trained bulldog. We love to give the beginner a start.

Respectfully yours,

Editor, *JERKY TALES*.

# The Author & Journalist's Annual Handy Market List of Syndicates

MAY, 1932

The syndicates in general offer a very limited market for contributions. Staff writers and artists furnish the bulk of their material, but suggestions and features from free-lance contributors usually are considered. Features that run in series stand the best chance. Rates and methods of payment vary. A frequent plan is payment on a basis of royalty or percentage (usually 50%) of the net receipts. The editor or person who passes on material is named at the end of each paragraph of description herewith, but it is advisable to address the company rather than an individual. When no information has been furnished in response to our questionnaire, we list the name and address of the syndicate, but it may be assumed that such concerns do not care to consider submitted manuscripts.

**Accurate Features Service**, 110 W. 42d St., New York.  
**Acme Newspictures, Inc.**, 220 E. 42d St., New York. News pictures only. Use air mail and special delivery if possible. Postage guaranteed whether pictures are used or not. R. P. Dorman.

**Adams (George Matthew) Service**, 250 Park Ave., New York.

**Affiliated Press Service**, 1331 G St., N. W., Washington, D. C. Long and short features having news tie-up on science, sociology, oddities and human interest, obtained largely from correspondents. Unusual news pictures. Payment by arrangement. Query before submitting material. Anthony Wayne.

**American News Features, Inc.**, 1650 Broadway, New York. Comic strips, jokes, sport material, feature articles, first rights to short-stories, second rights to serials. Payment by percentage on sales. Bought up far ahead. Chester L. Weil.

**Associated Editors, Inc.**, Franklin Nat'l Bank Bldg., Washington, D. C. Material for boys' and girls' page, children of school age. No fiction. Considers new features, preferably those already used in a newspaper. No correspondence-school cartoons. Rates 1c a word, sometimes more, on publication. W. Boyce Morgan.

**Associated Newspapers**, 247 W. 43d St., New York. Not in market for free-lance material.

**Associated News Service**, 3076 W. Pico St., Los Angeles. Considers first serial rights to serials, short-stories; feature articles, news features, news pictures, scientific and specialized material; work of columnists, essayists, verse writers, comic artists. Payment by arrangement. C. R. Levy.

**Associated Press Feature Service**, 383 Madison Ave., New York. Branch of the Associated Press. General features, staff prepared. Considers first and second rights to serials, 65,000 to 90,000 words, work of comic artists. Payment by arrangement on acceptance. W. F. Brooks.

**Audio Service**, 326 W. Madison St., Chicago. Radio features prepared by staff. Joseph Fischer.

**Bell Syndicate, Inc.**, 247 W. 43d St., New York. Considers second serial rights to serials, 60,000 to 100,000 words, short-stories, 4000 to 6000. Considers work of columnists, comic artists. Usually crowded with feature articles, except series of adventurous type. Obtains material chiefly from regular sources; very little purchased from free-lance contributors. Payment on 50-50 basis after sales. Kathleen Caesar.

**Bond-Barday Syndicate**, 3160 Kensington Ave., Philadelphia. Publicity items. Not in market. Richard S. Bond.

**Burba Service**, Box 1046, Dayton, Ohio. Syndicates editorials, editorial paragraphs, human-interest comment, jokes. Considers free-lance contributions. Interested in work of columnists. Payment by outright purchase on acceptance. Howard L. Burba.

**Cambridge Associates**, 174 Newbury St., Boston. Financial features furnished by staff. Aaron M. Jones.

**Central Press Association**, 1435 E. 12th St., Cleveland, O. Wants only spot news and feature pictures and brief news features with art; first serial rights to serials. Payment by weekly budgets on publication. Leslie P. Eichel.

**Chicago Tribune Newspapers Syndicate**, Tribune Tower, Chicago. General features. Considers free-lance contributions. Buys first rights to serials and short-stories, feature articles, news features, scientific material, comic art, occasional crossword puzzles, and any material metropolitan newspapers may need. Submit general material direct; fiction to Fiction Editor, care Chicago Tribune, 220 E. 42d St., New York. Payment at good rates, usually on acceptance. Arthur W. Crawford.

**Consolidated News & Advertising Service**, 604 Central Ave., E. Orange, N. J. Interested in news pictures of national interest; cartoon features, comic strips, work

of columnists. Payment, 50% of gross receipts. Frank Jay Morris.

**Current News Features, Inc.**, Franklin Nat'l Bank Bldg., Washington, D. C. Big features such as ocean flights or polar expeditions. Second serial rights to a few non-fiction books. Pays 50% royalty. W. Boyce Morgan.

**Dench, Ernest A.**, Ho-Ho-Kus, New Jersey. Articles, essays, verse, fiction, general business subjects, staff written. Wants only professional photos of striking window displays. Payment, 50-50 basis on gross receipts, monthly settlement. Ernest A. Dench.

**Distinctive Newspaper Features**, P. O. Box 65, Hamilton, Ohio. Doubtful market. Walter L. Tobey.

**Dominion News Bureau, Ltd.**, 455 Craig St., W., Montreal, Canada. Represents in Canada various U. S. syndicates, NEA Service, Bell Syndicate, United Feature Syndicate, etc. Handles a limited amount of material from free-lance contributors in Canada. W. E. Hopper.

**Dorr News Service**, 331 W. 14th St., New York. Art, exploration, science, features, pictures, new inventions. High-class pictures of art subjects with news value. Payment on publication, 50-50 basis. Charles H. Dorr.

**Doubleday-Doran Syndicate**, Garden City, New York. Important memoirs and autobiographies, first and second serial fiction, obtained through regular sources. Considers news features, work of columnists, comic artists. Payment by arrangement. Ralph H. Graves.

**Feature News Service**, 229 W. 43d St., New York (allied with New York Times). Spot news features, also big news features, such as explorations, long-distance flights, etc. John Van Bibber.

**Federated News Feature Syndicate**, 167 Greenwich St., New York. Not buying at present. Arthur Dutchlight.

**Federated Press**, 32 Union Square, New York. Labor news and features prepared by 100 correspondents, mostly volunteers. Labor news and news pictures. Frank L. Palmer. Payment not indicated.

**Fining Press Syndicate**, 610 International Bldg., St. Louis, Mo. Does not consider manuscripts. Joseph N. Fining.

**Fisher (Irving) Syndicate**, 154 York St., New Haven, Conn. Financial features staff-written. Dr. Royal S. Meeker.

**Foto Fax Service**, Croton-on-Hudson, N. Y. Considers popular science and industrial features, 500 to 2000 words, news features, photos. Submit synopsis first. Payment, 2 cents a word up on acceptance. Austin C. Lescarbourea.

**Fotograms News Photo Service, Inc.**, 381 Fourth Ave., New York. News photos, feature articles, news features. Alexander Starlight. Rates not stated.

**Fox Feature Service**, 444 W. 56th St., New York. Staff-written publicity for motion pictures. J. H. Macfarland.

**Galloway (Ewing)**, 420 Lexington Ave., New York. Photograph agency, covering everything but spot news. Buys negatives and sometimes prints from free-lances. Payment on acceptance.

**Garden Spot Feature Syndicate**, 334 W. King St., Lancaster, Pa. Considers up-to-date original cartoon drawings for spot cuts, school department headings. Payment on acceptance, rates by arrangement. Benj. F. Rowbotham.

**General Feature Service**, Lock Box 318, Jefferson, Ohio. Not in market at present. Winton J. Cornish.

**Gilliams Service**, 225 W. 39th St., New York. Sunday features. (Considers submitted feature photos. Payment on acceptance. W. F. Dantzschler.

**Handy Filler Service**, 1245 Russ Bldg., San Francisco. All material furnished by staff.

**Haskin Information Bureau**, 21st and C Sts., N. W., Washington, D. C. An information service buying no outside material. Frederic J. Haskin.



**Heinl News Service**, 405 Insurance Bldg., Washington, D. C. Radio articles written by R. D. Heinl.

**Holmes Feature Service**, 135 Garrison Ave., Jersey City, N. J. Business, theatrical, motion-picture, scientific, news, photos and features. Buys some exclusive material from free-lances. Use air-mail for spot news and photos. Payment by outright purchase on acceptance. George R. Holmes.

**Houghton Mifflin Syndicate**, 2 Park St., Boston. Syndicates only books published by Houghton Mifflin Co. R. N. Linscott.

**Independent Syndicate, Inc., (The)**, Franklin Nat'l Bank Bldg., Washington, D. C. General syndicate. Buys first serial rights to serials of newspaper type, 70,000 to 80,000 words, feature articles in series, work of comic artists. Payment on a percentage basis. W. Boyce Morgan.

**International Feature Service**, 235 E. 45th St., New York. Branch of King Features Service, which see.

**International Press Bureau**, 118 N. La Salle St., Chicago. Not in market for unsolicited MSS. William Gerard Chapman.

**International Religious News Service**, 1831 Sheldon Road, East Cleveland, Ohio. Religious features, staff written. Might consider jokes with religious point. D. Carl Yoder.

**International Syndicate**, 1508 Guilford Ave., Baltimore, Md. General features, staff written. R. Maurice Miller.

**Judy (Will) Press Syndicate**, 3323 Michigan Blvd., Chicago. Dog material principally produced by Will Judy. May offer market for outside work in 1933. Myers Bar-dine.

**Junior Feature Syndicate**, 11 W. 42d St., New York. Puzzles, staff prepared. Charles G. Loebl.

**Junior Newspapers, The**, 1860 Broadway, New York.

**Kay Features, Inc.**, 1650 Broadway, New York. Material obtained from regular sources. M. Koenigsberg.

**Kent Press Service**, 53 W. Jackson Blvd., Chicago. Chicago news service; considers occasional feature articles for Sunday section, 2000 to 10,000 words. Space rates. P. McEvay Elleton.

**Keystone Feature Service**, 310 Commonwealth Bldg., Philadelphia. General features, novelettes, tabloid tales. L. L. Young.

**Keystone View Company, Inc.**, 219 E. 44th St., New York. Syndicates scientific, industrial and human interest photos, obtained principally through staff. Considers submitted photos. Recently took over entire photographic business of Underwood & Underwood. Payment usually \$3 per photo on acceptance. E. P. Van Loon.

**King Editors' Features**, 99 Oxford St., Glen Ridge, N. J. Considers material relating to retail merchandising with trade-paper or house-organ appeal. Payment by percentage of receipts. A. Rowden King. Send for instruction sheet.

**King Features Syndicate, Inc.**, 235 E. 45th St., New York. All types of newspaper material. Considers free-lance contributions. Buys first rights to short-stories, 1200 words; first or second serial rights to serials; feature articles, cross-word puzzles, news features with sensational tie-up, news pictures, scientific and specialized material, work of columnists, comic art. No verse or poetry. "Enclose stamped wrapper for return." Payment by arrangement. Allied with Newspaper Feature Service, International Feature Service, Premier Syndicate.

**Ledger Syndicate**, Independence Square, Philadelphia. Only work of established contributors considered. First or second rights to serials, 75,000 to 100,000 words; short-stories, 3000 to 5000 words; feature articles and news features, comic art. Articles of 3000 words by living celebrities. No news pictures. Amateur work not desired. Payment, 50 per cent of gross receipts. John Elfretb Watkins.

**Leimbach (Gertrude) Press Service**, 264 S. Connecticut Ave., Atlantic City, N. J. Atlantic City resort news, features.

**McClure Newspaper Syndicate**, 345 Hudson St., New York. Considers general features, serials (second rights), short-stories (first and second rights), 1000, also 3000 to 10,000. Comic art, work of columnists. Payment on acceptance, rates by arrangement, or percentage basis. Richard H. Waldo.

**McCoy Publications, Inc.**, 689 So. Ardmore, Los Angeles. Considers no free-lance material.

**McNaught Syndicate, Inc.**, 1475 Broadway, New York. Considers cartoons, humor, special features of popular nature. Payment by division of gross proceeds. C. B. Driscoll.

**Metropolitan Newspaper Feature Service, Inc.**, 220 E. 42d St., New York. Branch of United Feature Syndicate, which see.

**Miller Services, Ltd.**, 302-03 McKinnon Bldg., Toronto, Canada.

**Nast (Conde) Syndicate**, Graybar Bldg., New York. Staff-prepared material on beauty and fashions.

**National Feature Service**, 4035 New Hampshire Ave., Washington, D. C. General features 200 words up, which can run one year or more. Royalties. E. Parker.

**National Newspaper Service**, 326 W. Madison St., Chicago. Can't use contributed material. John Dille.

**NEA Service, Inc.**, 1200 W. 3d St., Cleveland, O. Not in market for any material. Peter Edson.

**Newspaper Enterprises, Inc.**, 234 Bedell Bldg., San Antonio, Tex. Considers clever, original advertising or feature ideas for newspapers; jokes, news features, work of columnists. Payment on acceptance, no set rates. H. S. Anderson.

**Newspaper Feature Service, Inc.**, 235 E. 45th St., New York. Branch of King Features Syndicate, which see.

**Newspaper Information Service, Inc.**, 1322 New York Ave., N. W., Washington, D. C. Question-and-answer column produced by staff. Frederick M. Kerby.

**New York Evening Post News Service**, 75 West Street, New York. Does not consider free-lance material. Henry C. Thiele.

**New York Herald-Tribune Syndicate**, 230 W. 41st St., New York. Herald-Tribune features. Harry Staton.

**Nichols (Nick) Syndicate**, 157 E. Erie St., Chicago. Considers humorous articles, cartoons, comic strips. Percentage or royalty. Nick Nichols.

**North American Newspaper Alliance**, 247 W. 43d St., New York. Considers first and second serial rights to serials, 65,000 words; exclusive feature news articles, 1000 to 2000. Payment on publication at varying rates. Merritt Bond.

**Northwest Syndicate (The)**, 416 Hodgson Bldg., Minneapolis. In market for daily and weekly syndicate features, all types. Curtis Erickson.

**Oakley (P. B.)**, Geneva, N. Y. In market for up-to-minute news photos, accompanied by suitable caption—fires, wrecks, freaks, floods, accidents, etc. Payment at \$1 up on acceptance.

**Parrish (Amos) & Co.**, 500 5th Ave., New York. Does not buy material.

**Penn Feature Syndicate**, 2417 N. 15th St., Philadelphia. News and technical notes, staff prepared. Wm. G. Draucker.

**Pictorial Press Bureau**, 145 W. 41st St., New York. News photos obtained chiefly through staff correspondents. Syndicates features with photos. Personalities, sports and society subjects most desired. Feature photos. Pays by commission. Thomas E. McGrath.

**Premier Syndicate, Inc.**, 235 E. 45th St., New York. Branch of King Features Syndicate, which see.

**Publishers Autocaster Service**, 225 W. 39th St., New York. News photos, cartoons, comics, fiction, editorials, humor, fashions, home hints, second serial rights up to 30,000 words. Material mainly supplied by staff but considers free-lance contributions. F. P. Stockbridge. Payment on acceptance at no fixed rate.

**Publishers Financial Bureau**, Babson Park, Mass. Statistics and information, staff prepared. E. O. Hood.

**Rapid Grip and Batten Limited**, 181 Richmond St., W., Toronto, Canada.

**Rayburn's Feature Service**, Eminence, Mo. Folklore, legendary travel features. Write before submitting. Percentage basis. O. E. Rayburn.

**Recipe Service Co.**, 3160 Kensington Ave., Philadelphia. Recipes and food stories up to 1000 words, chiefly by staff. Experienced writers of food articles employed occasionally. Glad to consider 650-word food stories by arrived writers or those having real ability. Pays up to 3 1/3 cents a word for material prepared on assignment. Richard S. Bond.

**Register & Tribune Syndicate**, Des Moines, Ia. General features. Considers first rights to serials; work of comic artists. Payment by royalty. Henry P. Martin, Jr.

**Religious Copy Service**, 2715 Overbrook Terrace, Ardmore, Pa. Staff-prepared material. Herbert H. Smith.

**Russell Service, (The)**, 115 Walbridge Road, Hartford, Conn. Automobile features written by Frederick C. Russell.

**Scandinavian American News Bureau**, 8431 107th St., Richmond Hill, N. Y. Considers special features on any subjects obtained in U. S. for distribution abroad, and vice versa. Submit preliminary outline. Second serial rights to short-stories up to 10,000 words. Payment by percentage arrangement. Charles S. Strong.



**Science Service, Inc.**, 21st and Constitution Ave., N. W., Washington, D. C. Considers scientific feature articles, news features and pictures on authenticated achievements. Payment at 1 cent a word, \$3 minimum, on acceptance. Write for data sheets and suggestions to contributors. Watson Davies.

**Seckatary Hawkins Service**, Enquirer Bldg., Cincinnati, Ohio. Robert Frane Schulkers.

**Service for Authors, Inc.**, 280 Broadway, New York. Not in the market.

**Southern, (William, Jr.)**, 639 South Park Ave., Independence Mo. Does not consider outside contributions.

**Sper Newspaper Syndicate**, 6272 Yucca, Hollywood, Cal. General syndicate; considers first and second rights to serials and short-stories. Feature material, news features, work of columnists and comic artists. Payment by percentage of receipts. Norman L. Sper.

**Standard Editorial Service**, Woodward Bldg., Washington, D. C. R. V. Williams.

**Star Adcraft Service**, 225 W. 39th St., New York. Ready-written ads prepared by staff. J. T. Wilson.

**Star Newspaper Service**, Star Bldg., Toronto, Can. News, news pictures, general features, mat services; first and second rights to short-stories and serials; scientific and special material, especially of Canadian interest; comic strips. Rates not stated. Thomas J. Wheeler.

**Tewson, (W. Orton)**, Syndicate, 420 Riverside Drive, New York. Staff written feature by W. Orson Tewson.

**Thatcher Productions**, 220 W. 42d St., New York. Albert H. Thatcher.

**Thompson Service**, 818 Oak St., Cincinnati, Ohio. Considers illustrated feature stories, poems, jokes, crossword puzzles, news features, work of essayists, comic artists, columnists. Payment by percentage of receipts. I. Thompson Hawes.

**Ullman Feature Service**, Woodward Bldg., Washington, D. C. General features, obtained chiefly from regular sources. Considers feature articles. Payment on acceptance.

**United Feature Syndicate**, 220 E. Forty-second Street, New York (associated with Metropolitan Newspaper Service and World Feature Service). Buys first and second serial rights to serials, 30,000 to 60,000 words; short-stories, 4000 to 5000 words; news features. Work of columnists, comic artists. "Anything that finds a market here has to be a great deal better than material now being syndicated in order to displace old stuff. Opportunities extremely limited." Payment at 50 per cent of net or outright purchase. George Comstock.

**Universal Service, Inc.**, 225 E. 45th St., New York. Considers news features. Payment on publication, varying rates. M. A. White.

**Universal Trade Press Syndicate**, 598 Madison Ave., New York. Merchandising features suitable for trade papers, up to 2000 words, news features and pictures with business angle, material for technical engineering papers. Uses staff correspondents. Payment on percentage basis, usually amounting to 1/2 to 1c per word. M. S. Blumenthal.

**Walsh (Christy) Syndicate**, 570 7th Ave., New York. Sport features, prepared by staff, but is open to new suggestions or ideas. Christy Walsh.

**Washington Radio News Service**, 621 Albee Bldg., Washington, D. C. All matter staff written.

**Weaver (M. E.) Syndicate**, 160 E. 44th St., New York. Art syndicate. Considers work of established comic artists. Percentage of receipts.

**Western Features**, Star Bldg., Seattle, Wash. Considers sharp, clear, feature photographs, news photos, feature stories, semi-news articles. Stresses unusual and novel phases of life. Hold stories short. Payment monthly.

**Western Newspaper Union**, 210 S. Desplaines St., Chicago. Not in market for material. Wright A. Patterson.

**Wide World Photos** (New York Times), 229 W. 43d St., New York. News photos. Considers free-lance submissions. Pays \$3 up on publication. Frank Villoom.

**Wills (William)**, 815 Madison St., Syracuse, N. Y. Will consider ideas for comic strips, Mr. Wills to handle the art work.

**Woman's Page Copy**, Plymouth, Ind. Syndicates only matter written by Mrs. Florence Riddick Boys.

**World Color Printing Co.**, 420 De Soto Ave., St. Louis, Mo. Syndicates full-page pictures. Considers submitted drawings. F. B. Jeske.

**World Feature Service**, Suite 1110, 220 E. 42d St., New York. Branch of United Feature Syndicate, which see.

**World Wide News Service**, 56 Bellevue St., Newton, Mass. Not in the market for contributions. J. J. Bosdan, editor.

## NEWS SERVICES

The news services as a rule are served by staff correspondents. Some, such as the Associated Press and United Press, are alliances of newspapers under contract with each other for mutual exchange of news. Others are commercial organizations selling their service to subscribing newspapers. Important news features, "spot news" and pictures may sometimes be sold to news services, just as they may be sold to individual newspapers, but few except experienced newspaper men are qualified to compete with staff members. There are numerous small local news bureaus which cannot be covered here. Following are the important national news services and their headquarters.

**Associated News Service**, 3076 W. Pico St., Los Angeles.

**Associated Press**, 383 Madison Ave., New York.

**British United Press, Ltd.**, 249 St. James St., Montreal, P. Q., Canada.

**Central Press Assn.**, 1435 E. 12th St., Cleveland, Ohio.

**Chicago Tribune Newspaper Syndicate**, Tribune Tower, Chicago.

**Consolidated Press Association**, U. S. Daily Bldg., Washington, D. C.

**Feature News Service**, 229 W. 43d St. New York.

**Federated Press**, 122 E. 19th St., New York.

**International News Service**, 63 Park Row, New York.

**Jewish Telegraphic Agency**, 125 E. 46th St., New York.

**Kent Press Service**, 53 W. Jackson Blvd., Chicago.

**New York Herald-Tribune News Service**, 230 West St., New York.

**New York Evening Post News Service**, 75 West St., New York.

**Park Row News Service, Inc.**, 280 Broadway, New York.

**Star Newspaper Service**, 80 King St., W., Toronto, 2, Ont., Canada.

**United Press**, 63 Park Row, New York.

**Universal Service, Inc.**, 63 Park Row, New York.

**Wide World News Service**, 12 Pearl St., Boston, Mass.

## PHOTO SERVICES

The photo services, sometimes operating independently and sometimes as branches of general syndicates, offer markets for "spot news" photos, usually accompanied by 50 words or less of caption material, and for unusual photos suitable for syndication. Following are the principal photo services:

**Acme Newspictures, Inc.**, 220 E. 42nd St., New York.

**Affiliated Press Service**, 1331 G St., N. W., Washington, D. C.

**Associated Press Photo Service**, 383 Madison Ave., New York.

**Cameranews Service Co.**, 33 W. 42nd St., New York.

**Central Press Ass'n.**, 1435 E. 12th St., Cleveland, Ohio.

**Consolidated Photo Service**, 604 Central Ave., East Orange, N. J.

**Foto Fax Service**, Croton-on-Hudson, New York.

**Fotograms News Photo Service**, 381 4th Ave., New York.

**Galloway (Ewing)**, 420 Lexington Ave., New York.

**Holmes News Photo Service**, 135 Garrison Ave., Jersey City, N. J.

**International News Photos**, 235 E. 45th St., New York.

**Keystone View Co., Inc.**, 219 E. 44th St., New York.

**NEA Service, Inc.**, 1200 W. 3d St., Cleveland, O.

**New York Herald-Tribune Syndicate**, 230 W. 41st St., New York.

**Oakley (P. B.)**, Geneva, N. Y.

**Pictorial Press Bureau**, 145 W. 41st St., New York.

**Science Service, Inc.**, 21st and Constitution Ave., Washington, D. C.

**Star Newspaper Service**, 80 King St., W., Toronto, Ont., Canada.

**Wide World Photos, Inc.**, 229 W. 43rd St., New York.

## RADIO SYNDICATES

**Broadcasters' Syndicate**, 331 Phoenix Bldg., Birmingham, Ala. Considers radio playlets, comedies, and other radio features. (No Amos and Andy types.) Payment by percentage of receipts. Robert H. Brown.

**Radio Writers' Guild**, 3145 Lyndale St., Chicago. Considers hitherto unpublished radio plays, 27 minutes' duration (4000 words). Payment by percentage of receipts. John W. Carl or L. de Savoie. Instructions on request. (Enclose postage.)

# THE AUTHOR & JOURNALIST'S LITERARY MARKET TIPS

GATHERED MONTHLY FROM AUTHORITATIVE SOURCES

*Triple-X Western* and *Battle Stories*, 529 S. Seventh Street, Minneapolis, Minn., are going back to monthly publication immediately, in a new size, writes D. E. Lurton, associate editor. "Both books are wide open except in the longer lengths. The supply of short-stories is being completely exhausted in the July issue, and there will be fresh buying steadily. It is preferred that the short-stories run no longer than 6500 words, and many stories in shorter lengths will be purchased. Both books are also interested in thrilling and really exceptional true stories which can be illustrated with photographs. The general requirements for both books remain the same. *Battle Stories*, however, will publish some stories of a new type. The editors will be glad to see stories of an American hero or heroes in army uniform, or at least in army service, in almost any locale in which the writer can scheme out thrilling high adventure. This will permit stories of insurrection and stories laid in almost any part of the world. The rate is 1½ cents a word on acceptance."

*Top Notch Magazine*, 79 Seventh Avenue, New York, of the Street & Smith group, "is in the market for some particularly good short short-stories, not to exceed 2000 words in length," writes Ronald Oliphant, editor. "They should be preferably stories with a good trick ending. These stories will be purchased at very good rates, and we shall be able to use quite a number of them within the next few weeks." The general requirements of *Top Notch* now are for outdoor adventure short-stories in an American setting, up to 6000 words; novelettes, 10,000 to 15,000 words; serials, 28,000 to 48,000 words. Payment is at 1 cent a word up, on acceptance.

*Adventure*, 161 Sixth Avenue, New York, writes that it has changed its policy of payment. "Instead of paying by the word, as heretofore, we shall make a flat-rate payment. The amount, of course, will be individually decided upon in the case of each author. Our fiction needs for the rest of the year will probably be limited to short-story lengths; possibly a few short novelettes of 15,000 words. The preferred length in short-stories is about 7000 words."

*The Modern Thinker*, 33 W. Forty-second Street, New York, apparently is a successor to *The Thinker*, which recently passed into the hands of a receiver. The more recent editor of *The Thinker*, Dr. Dagobart D. Runes, is editor of the new monthly periodical. He writes: "We are in the market for timely controversial articles, 2500 to 3500 words in length. Payment is on publication at ½ or 1 cent a word, and we ordinarily will publish accepted matter within two months."

Fiction House contributors, as well as writers in general, will be deeply grieved to learn of the death of John B. Kelly, affectionately known as "Jack" Kelly, which occurred in California on April 4. Magazines of the Fiction House group, it is understood, will carry on under the policy established by Mr. Kelly, with John F. Byrne, managing editor, continuing in charge.

A report, published in *Variety*, to the effect that *Gang World*, of the Popular Publications group, 205 E. Forty-second Street, New York, has been discontinued, was erroneous, writes Harry Steeger, editor, who states: "*Gang World* continues to be published monthly and, as a matter of fact, is even stronger this year than it was last."

The Baptist Sunday School Board, 161 Eighth Avenue, N., Nashville, Tenn., announces changes of title for two of its magazines. *Intermediate Weekly*, published for young people 13 to 17 years of age, has been re-entitled *The Ambassador*, and *Junior Weekly*, published for younger girls and boys, 9 to 12 years of age, has become *The Sentinel*.

The death on March 16th of David C. Cook, Jr., president of the David C. Cook Publishing Company, Elgin, Ill., came as a shock to many contributors. A letter from Frances Kerr Cook, who succeeds him as president, states: "In response to many inquiries as to the future of the company, we shall be pleased to have you announce that the David C. Cook Publishing Company, and the Sunday School lesson helps and story papers published by them for fifty years, will be continued under the same business methods and same conservative editorial policies as in the past. Manuscripts submitted will receive careful consideration, and acceptable material will be purchased at the same rates as heretofore."

*The Cradle Roll Home*, 161 Eighth Avenue, N., Nashville, Tenn., needs very little material at the present time, writes Mrs. Agnes Kennedy Holmes, editor. "A few seasonal poems will be purchased at prices of \$1 to \$2.50 each. Mrs. Holmes has succeeded Mrs. Ruth Taylor as editor of *Storytime*, another magazine of the Sunday School Board of the Southern Baptist Convention. The latter needs a few 350 to 600-word "conduct" stories for children of from 4 to 7. It is overstocked with poetry." Both magazines pay ½ cent a word on acceptance.

*Underworld Detective Mysteries*, formerly at 23 W. Forty-third Street, is now located at 22 W. Forty-eighth Street, New York. It uses gangster fiction in lengths up to 30,000 words, but has reduced its rates from 1 cent a word to ½ cent a word, payable on publication.

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*My Self Magazine*, 1008 W. York Street, Philadelphia, is no longer in the market for any material.

*Coo-Coo*, 602 McKee Building, Minneapolis, is a new magazine of the Bob Edwards Publishing Company, which issues *Calgary Eye-Opener*. "It has the same requirements as the *Eye-Opener*, except that all material must be perfectly proper—'parlor humor,' as it were," writes E. A. Sumner, editor. "It is nearly all cartoons, so we need funny ideas for our artists. We pay \$1 for each idea; cartoons, \$2 up; gags, wisecracks, jokes \$1 each. No verse. Everything must be short and snappy."

Delays in reporting on material are explained in a letter received from S. Holt McAloney, editor of *The Pike Speaker*, Out West Building, Colorado Springs. It will use articles, very short stories, and material bearing on Western thought and activity, but at present is operating under a limited budget and can pay but little if anything for material.

*Life*, 60 E. Forty-second Street, New York, is now edited by George T. Eggleston, who succeeds F. B. Mallory. It uses humor of various types, paying first-class rates on acceptance. It no longer offers a market for short short-stories.

*Pep Stories* and *Spicy Stories*, formerly of 305 E. Forty-sixth Street, New York, have been taken over by the Merwil Publishing Company, now at 1025 Longacre Building, which issues *Gay Parisienne*, *Gay Broadway*, and *La Patee*. "These magazines will continue as monthly publications, with some slight changes of editorial policy," writes Merle W. Hersey, editor. See recent issues of the A. & J. for comments on the business policy of the Merwil Company. Its announced rate of payment is ½ cent a word on publication.

*Picture Story Paper*, formerly at 150 Fifth Avenue, New York, should now be addressed at 420 Plum Street, Cincinnati, Ohio.

*The Shadow Detective Monthly*, 79 Seventh Avenue, New York, of the Street & Smith group, "is in need of some good detective shorts," writes Lon Murray, editor. "They may be from 1500 to 5000 words in length—not over that number—and should have plenty of detective action in them and clever plotting. Stories in city locale are preferred, though there is no strict rule against others. Occasionally an 'off-trail' story is taken, but only a few of them can, of course, be counted upon to sell." Prompt reading and payment on acceptance at rates of 1 cent a word up are the rule.

*Our Army*, 160 Jay Street, Brooklyn, N. Y., is now edited by G. A. Harter. The editors write: "We are anxious to obtain short short-stories of 1000 to 1200 words, cartoons, humor, and controversial or stimulating articles, all with a U. S. army background. Our maximum rate of payment for material is ½ cent a word, on publication."

*Detective Story Magazine*, 79 Seventh Avenue, New York, has become a 10-cent magazine, and recently notified contributors that rates would be reduced, though not below a minimum of 1 cent a word.

*Atlantica*, 33 W. Seventieth Street, New York, writes that it is not in the market for material. The editors recently informed a contributor that they are not in a position to pay for contributions.

Tower Magazines, Inc., 55 Fifth Avenue, New York, announce that Hugh Weir has succeeded Frederick James Smith as editor of *New Movie Magazine* of that group.

Jonathan Cape and Robert Ballou, Inc., is the new firm name of the book publishing firm formerly known as Jonathan Cape & Harrison Smith, Inc., located at 136 E. Forty-sixth Street, New York.

*Boys' Comrade*, 2712 Pine Street, St. Louis, Mo., is now edited by Glenn McRae, who succeeds Oscar T. Anderson. *Girls' Circle*, another magazine of the Christian Board of Publication at the same address, is edited by Frances Woolery, succeeding Erma R. Bishop.

*Real Detective*, 1050 N. La Salle Street, Chicago, no longer considers serials. Its outside length requirement for fiction is 20,000 words.

Harrison Smith, who retired a few months ago from the book publishing firm of Jonathan Cape & Harrison Smith, Inc., is now publishing under the name of Harrison Smith, Inc., at 17 E. Forty-ninth Street, New York. Robert K. Haas, formerly president of the Book-of-the-Month Club, has joined the new firm as vice-president and treasurer.

*Poetry, A Magazine of Verse*, 232 E. Erie Street, Chicago, is faced with suspension, according to an announcement in the April issue. It was founded twenty years ago by Miss Harriet Monroe, and sustained to a large extent by annual gifts by guarantors, the number of whom has dropped off since the depression.

*The Metropolitan Home Journal*, New York, writes that the Capital Book Binding Corporation, to which writers were advised through these columns to write concerning their manuscripts, has no connection with it. To clarify the situation, it asks that this notice be published: "*The Metropolitan Home Journal* is trying to reorganize. We are returning all manuscripts as fast as possible. As soon as the reorganization has been completed, we will again be in the market for stories." This suggestion is signed by George R. Parker, president, Urban Publications, Inc., 190 W. 168th Street, New York.

Otis Weiss, now editorial director of *McCall's*, has been appointed editorial director of *Redbook* and *Blue Book*, also published by the McCall Company.

*Judge*, 18 E. Forty-eighth Street, New York, which was forced into a receivership recently, has been bought by a group headed by Fred L. Rogan, formerly president of the company, Jack Shuttleworth, its editor, Richard J. Walsh, and others, who will continue its publication without interruption.

*Popular Aviation*, 608 S. Dearborn Street, Chicago, pays on publication, instead of acceptance, according to the experience of contributors, and is slow in passing on timely material.



# He Called Himself An • • Author • •

He was only one of legion trying to write, plugging away for years, untrained, unrewarded. His friends knew he was writing stories, and at first they admired his ambition. But as time went on, they began to talk behind his back. And they began to laugh at him.

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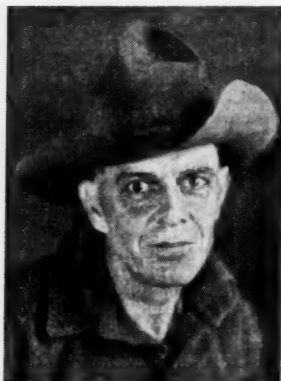
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Evans Wall has again scored with a splendid novel, "Love Fetish," just published by The Macaulay Company. Reviews are enthusiastic. The first edition was exhausted within three weeks. His first novel, "The No-Nation Girl," was placed with the Century Company, in 1929, by The Author & Journalist Manuscript Sales Agency. Following "Love Fetish," the Macaulay Company has two more novels by Evans Wall scheduled for publication. Other sales for this brilliant author are being negotiated by the A. & J. Sales Agency. Writing from his home at Natchez, Mississippi, Mr. Wall says:

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*Junior Christian Endeavor World*, 41 Mt. Vernon Street, Boston, will not need serial material until 1933.

*The Country Home*, 250 Park Avenue, New York, is overstocked with fiction.

*Current History*, 229 W. Forty-third Street, New York, is interested in authoritative articles on political, economic, social, and cultural events and developments, both in America and abroad. Lengths preferred are from 3000 to 4000 words. Payment is at 2 cents a word minimum on publication.

*Inside Stuff*, 154 Nassau Street, New York, is now edited by Jay Cassino.

*Calgary Eye-Opener*, 602 McKee Building, Minneapolis, advises, "What we want most of all is funny cartoon ideas for our staff artists to draw. Payment is at \$1 each."

*Startling Detective Adventures*, 529 S. Seventh Street, Minneapolis, using true detective stories, prefers that writers submit a synopsis of case to be written up, before turning out the manuscript.

*Comfort*, Augusta, Maine, is not in the market for manuscripts of any kind.

Writers contemplating the submission of serials to *Sport Story Magazine*, 79 Seventh Avenue, New York, should query the editor first, writes Ronald Oliphant, editor. The magazine uses short-stories up to 6000 and novelettes up to 12,000 words, paying about 1 cent a word up, on acceptance.

*North American Review*, 9 E. Thirty-seventh Street, New York, is now edited by Wm. A. DeWitte, who succeeds John Peel.

*Love Mirror*, 8 W. Fortieth Street, New York, seeks "love stories of confessional, semi-confessional, and adventure plot, each dealing with the solution of a timely, universal problem confronting all women, handled in simple, straightforward style, with sharp emotional emphasis," writes Hope Hale, editor. "The heroine should be resourceful and should work out her own salvation. Avoid stories presenting millionaire marriage or stage success as the end of every girl's rainbow, also impossible strokes of fate, typical fictional devices, and formula patterns." Preferred lengths are 5000 to 10,000, and 20,000 to 25,000 words. Payment is on acceptance at more than 1 cent a word; verse, 50 cents a line.

*Sweetheart Stories*, 100 Fifth Avenue, New York, indicates that a sexy love interest is desirable in its fiction.

*The News*, New York, announces that it is not considering further contributions to its Real Life Story department, having purchased enough stories for its 1932 schedule.

*The Wilson Bulletin*, 55 University Avenue, New York, edited by S. J. Kunitz, is a professional literary magazine, which pays for few if any articles.

*Town and Country*, 572 Madison Avenue, New York, prefers not to receive submitted manuscripts.

*Star Dust*, *Fantasy*, and *Muse and Mirror*, poetry journals, are reported to have suspended publication.

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CONTEST NEWS, Station A-30, Toledo, Ohio

Statement of the Ownership, Management, Circulation, etc., Required by the Act of Congress of August 24, 1912, of The Author & Journalist, Published Monthly at Denver, Colorado, for April 1, 1932.

Before me, a notary public in and for the State and County aforesaid, personally appeared Willard E. Hawkins, who, having been duly sworn according to law, deposes and says that he is the editor of The Author & Journalist, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit: 1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, The Author & Journalist Publishing Co., Denver, Colo.; Editor, Willard E. Hawkins, Denver, Colo.; Managing Editor, None; Business Manager, John T. Bartlett, Boulder, Colo. 2. That the owner is: The Author & Journalist Publishing Co., Denver, Colo.; Willard E. Hawkins, Denver, Colo.; John T. Bartlett, Boulder, Colo.; Queenabelle S. Hawkins, Denver, Colo.; Margaret A. Bartlett, Boulder, Colo. 3. That the known bondholders, mortgagees, and the security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None. 4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

WILLARD E. HAWKINS, Editor.

Sworn to and subscribed before me this 1st day of April, 1932.  
LILA G. WATSON, Notary Public.

My commission expires March 11, 1933.

*The Anchor*, 888 The Arcade, Cleveland, Ohio, a religious magazine launched in March, writes that it has been found necessary to suspend operations temporarily, owing to failure of the anticipated capital to materialize. Contributors apparently are "holding the sack" for material used in the first issue.

*True Experiences*, 1926 Broadway, New York, has been discontinued, by merger with *True Story Magazine* at the same address.

*Science Fiction*, announced as a new magazine at 10707 Kimberley Avenue, Cleveland, Ohio, has indefinitely postponed its plans for publication.

*Harlem Stories*, 2 Duane Street, New York, which recently made its appearance, is not in the market for material at present.

*Abbott's Magazine*, 3435 Indiana Avenue, Chicago, judging by reports received from contributors, is extremely dilatory about making reports on manuscripts, and in one case has failed to answer letters inquiring about material held for more than a year.

*Every Child's Magazine*, Omaha, Nebr., has been merged with *Child Life*, 536 S. Clark Street, Chicago.

*Gang World*, 205 E. Forty-second Street, New York, "is an open market for speedy underworld action yarns," writes J. W. Mithoefer, editor. "We are looking for a new twist to the old gangster plot. The characters should be sympathetic, action should be hot, and there should be plenty of suspense. The old bootlegging, hijacking plot is out. Short-story length requirements are 4000 to 8000 words; novelettes, 10,000 to 16,000. Reading dates for this magazine are from the 20th to the first of the month. Manuscripts submitted during this time will receive quicker decisions." Payment is on acceptance, usually at 1 cent a word up.

*Nativity*, formerly at 1414 Madison Avenue, Columbus, Ohio, is now located at 63 W. Fifteenth Street, New York. It uses articles, short-stories, sketches, poems and plays, but makes no payment.

### PRIZE CONTESTS

*Liberty*, 1926 Broadway, New York, closes its "first story" contest May 12th. The contest admits short-stories of not less than 2500 words, submitted by writers who have never sold to a nationally circulated periodical. Address *Liberty* "First Story" Editor.

*Liberty*, Box 556, Grand Central Station, New York, offers weekly cash prizes, ranging from \$1 to \$100, for best "wise-crack" answers to questions published in each issue, accompanied by suggestions for new questions.

Johannes Knudsen, editor of *Ungdom* (literally "Youth"), Grand View College, Des Moines, Ia., announces a contest for plays, written either in Danish or English, dealing with some phase of the lives of Danish immigrants or their descendants in North America. Cash prizes will be awarded in amounts yet to be determined, in addition to publication of the winning plays. Conditions will be supplied by Mr. Knudsen.



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The Chattanooga Writers' Club announces the annual Elberta Clark Walker Memorial prize for a nature poem, not exceeding 72 lines. A first prize of \$20 and second of \$5 are open to all contestants; an additional \$10 prize will be awarded to a Southern writer only. Submit anonymously, with name and address in sealed envelope. Only one poem to contestant; no manuscripts returned. Closing date, November 1, 1932. Address Lillian Vermilye Porter, 1503 Chamberlain Avenue, Chattanooga, Tenn.

The Sunday Birmingham News and Age-Herald, Birmingham, Ala., conduct a short-story contest for writers living in the territory covered by these newspapers, who have never sold fiction. For each story accepted, \$10 is paid on publication; brief criticisms are given on the others by Artemus Calloway, editor of the short-story department. Preferred lengths are 2000 to 2800 words, 3500 the outside limit. Sex, racial, occult, and bizarre themes are barred; dialect stories seldom accepted. Manuscripts should be addressed to Short Story Department.

The American Historical Association, 40 B Street, S. W., Washington, D. C., informs a correspondent of the following changes made in the conditions governing the award of prizes offered by the association: The Justin Winsor and the Herbert Baxter Adams prizes of \$200 each have been discontinued. Closing date for submission of entries in the George Louis Beer competition has been advanced from April 1 to June 1. This is an annual contest in which a prize of \$250 is awarded for the best work upon "any phase of European International History since 1895." The competition is limited to citizens of the United States and to works submitted either in print or manuscript form to the American Historical Association. "In making the award the committee in charge will consider not only research, accuracy, and originality, but also clearness of expression, logical arrangement and general excellence of style. Entries must be in English. Closing date for entries in the John H. Dunning competition has been advanced from April 1 to June 1. This is a biennial contest, offering a prize of \$200 to a member of the association for an essay dealing with American History.

Dr. Miles' Medical Company, Elkhart, Ind., is offering \$2000 in prizes, ranging from \$250 cash to merchandise, for letters written by druggists, drug clerks and drug store managers, not exceeding 300 words, telling why the writer likes to use and sell Alka-Seltzer. Contest closes at midnight, June 30. Address Prize Letter Contest Department.

Old Gold Cigarette manufacturers announce \$35,500 in cash prizes for best answers to the question, "What makes the Old Gold Cigarette so popular?" The first prize is \$20,000; second, \$5000; next five, \$500 each, and next 100, \$100 each. Answers must contain not less than twenty nor more than 150 words. No answer considered bearing a postmark later than midnight, May 15, 1932. Address "Old Gold," 119 W. Fortieth Street, New York.

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*Modern Club Magazine* has been purchased from Leigh Metcalfe by the Patterson Publishing Co., 5 S. Wabash Avenue, Chicago, publishers of *The American Restaurant* and *The American Resort*.

*Engineering Publications*, 1900 Prairie Avenue, Chicago, have bought *The American Artisan* from Porter-Spofford-Langtry, Inc. This semi-monthly is devoted to warm air heating and sheet metal work. J. D. Wilder continues as editor.

*The Hotel Monthly* has moved from 443 S. Dearborn Street, Chicago, to more spacious quarters, at 950 Merchandise Mart, Chicago.

*Petroleum Marketer*, the editorial office of which is now located at Houston, Texas, P. O. Box 1307, is meeting changed conditions by using only one or two long articles (up to 2000 words) a month, but several short articles under the heading, "Profit-Making Plans Marketers Are Using." These should be brief, 100 to 400 words, with one illustration if necessary to get the idea across. Grady Tripett is editor.

*The Southern Funeral Director and Refrigeration* are now in their new home, 711-15 Glenn Street, S. W., Atlanta, Ga.

*The Druggist*, Liberty and Chicago Streets, Jacksonville, Tenn., has been discontinued.

E. T. Rowland is now editor of *Electrical Wholesaling*, 520 N. Michigan Avenue, Chicago. (Note new street number.)

Contributors have reported no payment for articles published by the *Coin Machine Journal*, 205 W. Wacker Drive, Chicago. D. Dolnig, editor.

Earl K. Collins has succeeded Charles Wood as editor of *Beach and Pool and Aquatics*, 114 E. Thirty-second Street, New York.

*Sanitary-Heating Age*, 239 W. Thirty-ninth Street, New York, is no longer published.

*Postage and the Mail Bag*, formerly at 68 Thirty-fifth Street, New York, is now located at 200 Fifth Avenue.

S. Hoffman is editing *Amusement Park Management*, 114 E. Thirty-second Street, New York, since Charles Wood left to edit the new publication, *Swimming Pool World*, 29-10 Northern Boulevard, Long Island City, New York.

*General Building Contractor*, New York, has been discontinued.

*Drug Trade News* has changed its address from 291 Broadway to 330 W. Forty-second Street, New York. This is a bi-weekly containing news of manufacturers in drug and toilet goods fields. Dan Rennick is editor. *Drug Topics* and *Wholesale Druggist* have likewise moved to the latter address.

*Rough Notes*, 222 E. Ohio Street, Indianapolis, Ind., pays 25 cents an inch on publication for proven plans or ideas on selling Fire and Casualty insurance. "Our readers are local Fire and Casualty Insurance Agents," writes Irving Williams, editor.



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them!

JOHN MATTHEW SZIKSNIS

Dept. AJ3, 3432 Ligonier Street, Pittsburgh, Penna.

*Hotel Management* and *Hotel World-Review*,  
formerly at 221 W. Fifty-seventh Street, are now  
located at 22 E. Forty-second Street, New York.*Building Maintenance*, and *Ford Dealer and  
Service Field*, have moved from 129 to 407 E.  
Michigan Street, Milwaukee.The merger is announced of *Western Highways  
Builder* with *Western Construction News*, the two  
journals to be published as a semi-monthly con-  
struction magazine of the West under a name yet  
to be determined. Howard B. Rose will continue  
active editorship at Union League Building, Los  
Angeles.The present address of *Confectionery Buyer* and  
*Manufacturing Confectioner* is 1143 Merchandise  
Mart, Chicago. Nevin I. Page, returning a man-  
uscript recently, stated, "Our manuscript require-  
ments are taken care of for the present."*Good Hardware*, 79 Madison Avenue, New  
York, is buying from free-lance contributors, at  
present, only illustrated stories about successful  
hardware dealers or of outstanding merchandising  
plans which have been put over successfully.  
Articles should run not over 500 words. "We are  
no longer interested in receiving jokes, epigrams,  
etc., from free-lance writers," writes R. F. Linder,  
managing editor. "We prefer that these come from  
hardware dealers."*National Butter Journal*, *Concentrated Milk In-  
dustries*, and *National Cheese Journal*, Fifth and  
Cherry Streets, Milwaukee, have been discontinued,  
and supplanted by the *National Butter and Cheese  
Journal*, semi-monthly publication.*Tiles and Tile Works*, 400 W. Madison Street,  
Chicago, has been temporarily discontinued.*Motor Freight and Bus Journal*, 431 S. Dear-  
born Street, Chicago, will henceforth be *Motor  
Freight*. The bus section will be merged with  
*Electric Traction*, at the same address, which will  
be changed to *Electric Traction and Bus Journal*.F. H. Waggoner, editor, *Novelty News*, 420  
Lexington Avenue, New York, writes: "We use  
only accounts of premium campaigns, principally  
by manufacturers. When a correspondent advises  
us of a campaign, giving briefest details, if we  
want the story we outline how it is to be handled,  
with such and such facts. We discourage submis-  
sion of articles not prepared for our field. All  
must show how some sales problem has been solved  
by the use of premiums, combination sales, ad-  
vertising specialties, etc. They are *not* written  
from the news angle. They are to help others  
to use same plans in their own business." Pay-  
ment is made on publication at 1 cent a word.The Geyer Publications, 260 Fifth Avenue, New  
York, (*Geyer Stationer*, *The Gift and Art Shop*,  
*Lamp Buyers' Journal*) are purchasing no mat-  
erial from sources outside their own staff, accord-  
ing to Thomas V. Murphy, editor."Beating the depression" stories are the only  
features we are looking for now," writes Ray  
Fling, editor, *Restaurant Management*, 40 E. For-  
ty-ninth Street, New York. Some merchandising  
shorts are still purchased, however.

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